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CLEVELAND.

The rare collection of Persian art sent to represent that nation at the San Francisco Exposition, is shown here at the Gage Gallery this month. War conditions make it impossible to return these valuable relics and heirlooms and the collection is being shown in a number of American museums, this being the first city in which it has gone to a gallery, not institutional.

At the Museum the J. W. Alexander memorial exhibit is of first importance. A few landscapes are shown.

A roomful of fine Japanese prints, most of them recently given the Museum by Mr. J. H. Wade, and a loan display of Whistler etchings, owned by Mr. Ralph King, are other exhibits this month.

Rodin's "The Thinker," which has stood in the rotunda since presented to the Museum by Mr. Ralph King, has been placed outside, in front of the building, where its temporary pedestal will soon be replaced with one of marble.

At the annual meeting of the American Association of Museums, held recently in N. Y., Frederic Allen Whiting, director of the Museum, was appointed chairman of a committee on plans for new museum buildings.

The Cleveland School of Art announces that Dr. Henry Turner Bailey, of Boston, has been secured to take the position of Dean of the school, beginning Sept. 1. Dr. Bailey's genial personality no less than his many years of experience as an artist, an educator and writer and lecturer on art themes, make this appointment most welcome to all the art interests of the city. Dr. Bailey will spend part of his time in work for the Museum.

Jessie C. Glasier.

MEMPHIS.

The first anniversary of the opening of its first exhibition by the Memphis Art Assn. in the Brooks Memorial Gallery occurred July 10. Over 63,871 people have visited the Gallery. The population of Memphis is 150,000. There have been seven temporary exhibitions consisting of loans, a display of American art from the Macbeth Galleries, N. Y., a "one-man" show of oils by Birge Harrison, and one from the National Association of Women Painters and Sculptors.

The museum is growing in value as an educational factor working with the schools, clubs and libraries of the city.

The summer exhibition now on, consists of a loan collection, mostly paintings owned by local art lovers. There is a great variety of subject and schools represented, ranging from works by the early Americans, West, Haseltine, Dana and Hart, to those of artists painting today. The canvases that stand out at first glance are: "Rocky Headlands," by Frederick J. Waugh; Childe Hassam's "Rainy Day," Ballard Williams' "The Dove," Robert Henri's "Achill Island Girl," "Wilton, N. H.," by Chauncey F. Ryder, Charles P. Gruppe's Holland landscape, Ivan G. Olinsky's "Memories," Hayley Lever's "Mackerel Fishing Boats," "Brook in October," by Alfred Hutty, "Loading Salt Hay," by Matilda Browne, "Sita and Sarita," by Cecelia Beaux, "Mother and Child," by Helen M. Turner, "Dressing Children on the Beach," by Martha Walter, "Margaret," by Alice Schille, "By the Window," by Maud M. Mason, "Copper and Gold," a nude, by Helen W. Phelps, "Frederica," by Josephine M. Lewis, John F. Carlson's "The Brook," and "Autumn Mists," and Birge Harrison's "Early Candle Light."

In Gallery C there are some examples of older schools that hang well together. "Dr. Young," by Gainsborough, a portrait by Benjamin West, three typical sheep studies by Verboeckhoven and "St. Ann and the Virgin," by Petro Angelo Bazili.

The print room has a good lot of etchings. The artists represented are Zorn, Millet, Whistler, Rembrandt, Pennell, Brangwyn, Buhot, Legros, Fortuny, Simon, D. Y. Cameron, Haig, etc. There is a group of several pastels by Arthur B. Davies, some of the artist's earlier work, and engravings from the J. P. Morgan collection.

TOLEDO.

The Museum has purchased "Jeanne Cartier," by F. Luis Mora, from the summer exhibition of selected American artists' paintings. It is a full length figure of a Spanish dancer; an exceedingly good canvas, and local art lovers are more than pleased with the new acquisition.

The summer exhibition at the Mohr art galleries is composed of the following artists' work: Alexis J. Fournier, Frank T. Hutchens, Carlton Chapman, Castle Keith, William Leigh, John T. Carlson, Birge Harrison and Edmund H. Osthaus.

The summer exhibition at the Museum consists of 200 canvases by American painters. About a dozen medal pictures are included. The exhibit will continue through July and August.

The Toledo Federation of Art Societies has been organized. Frank Sottek.

WORCESTER.

The most serious problem that the trustees of the Museum has to face is that of providing sufficient room for the expanding needs of the institution. The present accommodations have been outgrown, and are entirely inadequate. There is no space in which to properly exhibit the fast-accumulating treasures of the museum. A special committee was appointed more than a year ago to consider this whole question in the fullest detail. That committee has made a careful report embodying the results of its investigations, with the conclusions arrived at, and with a general plan and rough estimate of the cost of a new building. The report still waits for definite consideration by the trustees.

During the past year a number of additions have been made to the permanent collections, all previous records having been surpassed. Of especial note are the superb Italian colored terra-cottas by Benedetto da Maiano, Domenico da Paris, and Antonio Begarelli, and the two Italian XV-century marble pieces by Urbano da Cortona and an anonymous sculptor.

The 22 old and modern paintings acquired by purchases are: a "Madonna and Child with Angel" by Aelbert Bouts, a "Madonna and Child with St. John" by Antoniazio Romano, "The Anxious Family" by Josef Israels, "On the River Bank" by Monticelli, "Portrait of Mrs. Samuel Phillips Savage" by J. S. Copley, "Portrait of a Lady" and "Portrait of George Spalding" by William Dunlap, a portrait and a landscape by Ralph Earle, "Portrait of Amy Siddons" and "Portrait of Miss Pearce" by T. Sully, "Portrait of Charles Brockden Brown" by James Sharpless, "Girl Driving Turkeys" by George Fuller, "Low Tide, Honfleur" and "Moonlit Pond, Honfleur" by Homer Martin, "Turkey Buzzard" by Winslow Homer, "The Golden Hour" and "Moon Mystery" by R. Blakelock, "The Rapids, Yellowstone" by J. Twachtman, "Yonkers from the Palisades" by Childe Hassam, "The Young Violinist" by George De F. Brush, and "Hermit Creek Canyon" by De Witt Parshall.

An oil portrait of Bishop Berkley, by Smibert, one of the early American painters, dated 1778, has recently been acquired by the Museum. The purchase price is not made public, but it is understood that it is a noteworthy sum in comparison with other recent purchases.

The small watercolors by John S. Sargent, bought some time ago by the Museum, have been received at the Museum after a showing in the Copley Gallery, Boston, and will be shown along with other pictures owned by the Museum, in the upper east gallery.

DETROIT.

The Museum has purchased for its permanent collection of paintings by American artists "A Day in June" by George Bellows, awarded the Temple Gold Medal of the Pa. Academy, and more recently shown in the third annual exhibition at the Museum. This picture, regarded as one of the most important canvases in the year's exhibitions of contemporary art, was acquired from the income of the Merrill Fund given by Mrs. Lizzie Merrill Palmer for the purchase of paintings by resident American artists. This is the first work to be acquired from this fund.

Through a special fund donated by Henry G. Stevens the Art Committee has acquired a late XV or early XVI century Spanish wooden panel in polychrome.

Mr. George G. Booth has added to his Loan Collection at the Museum two small bronzes, "Gavotte," by Malvina Hoffman, and "Napoli," by Anna V. Hyatt.

Mrs. H. W. Alden has loaned indefinitely one of the large and decorative Sevres vases commemorating the victories of Napoleon. This piece, formerly in the Yerkes Collection, was made at the Royal Porcelain Manufactory in 1806, and shows Napoleon at Austerlitz. It is particularly valuable as an example of the Empire style of decoration.

BAR HARBOR (MAINE)

The following exhibitions will be held this summer in the Print Room of the Jesup Memorial Library, Bar Harbor, Me.: July 16-28—Etchings, drawings and engraved bookplates, by Ernest Haskell.

July 30-Aug. 11—Portraits in oil by Mrs. Newell W. Tilton. (First time ever exhibited.)

Aug. 13-25—Modern etchings and lithographs by W. Glackens, John Sloan, Eugene Higgins, John Marin, D. S. MacLaughlin, D. Y. Cameron, A. Legros, Jacquemart, William Strang, Lelanne, Steinlen, Forain, Fantin Latour, George Bellows, Copley and W. Rothenstein. Also a few etchings by Rembrandt, Meryon and Fragonard, as well as bronzes by Mrs. H. P. Whitney and Paul Manship. These exhibits will all be loaned by Mr. A. E. Gallatin.

Aug. 27-Oct. 13—Permanent collection, including prints by Whistler, Dürer, Rembrandt and Goya. Collection of Persian miniatures. Important collection of books on prints.

MINNEAPOLIS.

A collection of Oriental art objects, including a group of Japanese paintings ranging from the XIII to the first part of the XIX century, has been given by Mr. Charles L. Freer, to the Minneapolis Museum.

With the Japanese paintings is a small flower picture (Chinese) of the Yuan period. Three statuettes of Buddha in gilt bronze are typical of Siamese sculpture. The Chinese objects, bronze bells, carved jade and spearheads, are of great antiquity. An interesting Etruscan green vase bowl, covered with fossil incrustations, is believed to have been buried in some lake or river for centuries.

The acquisition by purchase of a full-length portrait of the Comtesse de Leusse by Boldini, from the income of the Dunwoody fund is also announced.

ROCHESTER (N. Y.)

Departing from its usual custom of holding during the summer an exhibition of paintings lent from private collections, the Memorial Art Gallery offers this year paintings by contemporary American artists, the majority of which have come from the studios.

The majority of the canvases have been selected from the three leading exhibitions of the past season, namely, those of the Corcoran Gallery of Washington; the Pa. Academy, and the National Academy.

Altogether 74 paintings are shown by 47 artists.

SAN FRANCISCO.

At the Golden Gate Park Museum the late Julian Rix is represented by thirty or more of his oils. These have been presented to the museum by Mrs. Julia Dunn.

A recent exhibition of 25 pictures of Indian life by Theodore Wores at the museum was well attended. The artist made a prolonged trip through Arizona and New Mexico last year, where he found many phases of the Red man to portray.

BUFFALO.

The eleventh annual exhibition of selected paintings by American artists is now on at the Albright Gallery. It includes examples of George Inness, Blakelock, Thomas W. Dewing, E. W. Dickinson, Ruger Donoho, and Robert C. Doran. Inness is represented by a large canvas, "Sunset, Golden Glow," lent by Mr. Daniel Good, of Buffalo.

LAWRENCE (KAN.)

The nucleus of a collection for an art museum has been presented to the University of Kansas City, by Mrs. W. B. Thayer, in memory of her husband. The catalog contains about 5,000 numbers. According to the terms of the gift the University must provide a suitable gallery for the collection within three years.

SPRINGFIELD (MASS.)

The third annual exhibition of the Springfield Art Club had a two weeks' stay at the J. H. Miller Art Gallery. It was principally a landscape showing, but there were a few pastels, watercolors and a single oil portrait.

The artists represented were A. Cariati, R. Senecal, H. Kitson, E. Rosati, Riffelmacher, F. Larned, E. Pieters, Gene Miles, Nagler, Muir, H. Brandhurst, F. Roberts and J. Phillips.

NEW BEDFORD (MASS.)

A memorial exhibition of 31 oils by the veteran American sheep and landscape painter, the late J. A. S. Monks, who died last Spring in Chicago, was recently held in the Galleries of the Swain Free School of Design in this city.

The examples of the dead painter, who was a friend and contemporary of George Inness were well chosen and were typical of his virile brush. The foreword to the catalog, written by Harry Neyland, a friend and admirer of the artist, was most sincerely appreciative of the former's art.

Museum Directors' First Display.

The Association of Art Museum Directors, made up of the executive officials from the most important American art museums, decided at their last meeting to arrange several circuit exhibitions, placing each of these in the hands of a museum executive, who will attend to all the details of routing, insurance, etc. Among the exhibitions suggested was that of the two masters of American watercolor painting, John S. Sargent and Winslow Homer. For this exhibition Mr. Robert B. Harshe, secretary-treasurer of the fine arts department of the Carnegie Institute, Pittsburgh, Pa., has been chosen as organizer.

It is suggested that the exhibition should include twenty representative works by each master, to be shown for one month at each of the following museums: The Carnegie Institute, the Cleveland, the Toledo, the Detroit and the Minneapolis museums, the Milwaukee Art Institute, the City Art Museum of St. Louis, and the Memorial Art Gallery, Rochester, N. Y.

CORRESPONDENCE

Still Another Lafayette Portrait.
Editor AMERICAN ART NEWS.

Dear Sir:

Referring further to your issue of May 19 and its article, "A Portrait of Lafayette," which stated that the portrait on exhibition in New York is "the only portrait known to be in existence" of the Marquis, this should be further corrected. The writer lost sight of probably the most important portrait of Lafayette ever done in America. I refer to the full length by Thomas Sully, painted in Phila. upon the occasion of Lafayette's visit to this city. The Marquis was here from Sept. 28 to Oct. 5, 1824, and again from July 18 to the 21, 1825. Sully made a study of Lafayette from the life, which he signed and dated, and which is now owned in Phila. The full length picture Sully painted from this study was not finally completed until 1833. He presented it to the Pennsylvania Academy, and it now hangs in the old Pa. State House, commonly known as Independence Hall. The portrait shows Lafayette in civilian costume.

Yours truly,

John Frederick Lewis,
Pres't Pa. Academy of the Fine Arts.
Phila., June 19, 1917.

ART BOOK REVIEWS.

THE ART OF CREATION. By Edward Carpenter. The Macmillan Co., N. Y. (\$2.75.)

In "The Art of Creation," a series of "Essays on the Self and Its Powers," Mr. Edward Carpenter endeavors to give a scientific definition of the philosophy, the dim outline of which—to quote from his preface—"is already arising, and which must dominate human thought for a long time to come." The author does not look for absolute novelty in this system of philosophy which he foresees—indeed, he seems to recognize the truth of the ancient axiom, that "there is nothing new under the sun"—but he claims for modern science the power to clothe world-old principles in a new garb, "a wonderful garment of illustration and expression." The book is interesting from many points of view, the blending of the speculative and the practical, the spiritual and the materialistic being most happily carried out, and the conclusion arrived at in the chapter from which the title is taken, that "Creation is a stupendous and perpetually renewed work of art," is logically demonstrated.

Briefly stated, Mr. Carpenter's book may be looked upon as a clever exposition of the Vedic philosophy embodied in the Upanishads, upon which he grafts all the modern scientific discoveries, thus forming a philosophy of life which he deems the inevitable and logical teaching of the future.

THE MUSEUM. By Margaret Talbot Jackson. Longmans, Green & Co., N. Y. (\$1.75.)

Margaret Talbot Jackson's "Museum, a Manual of the Housing and Care of Art Collections," must be hailed as an opportune and useful work, inasmuch as it gives the result of several years' personal study of the subject. The six chapters deal successively with all the problems that beset the founders of a new museum, from the situation of the building down to the minutest details of organization, and contain a varied fund of information both practical and artistic. Seven excellent illustrations accompany the text of this useful volume, which closes with an appendix that includes a list of the European and American museums visited and the dates of the visits.

ART PRICES CURRENT, 1914-15. Vol. VIII. Fine Arts Trade Journal, London. £1 11s. 6d. (about \$7.25; postage 12c. extra).

This last volume of this now-virtually indispensable record of prices obtained for pictures and prints and buyers of the same at the leading London salesrooms of Christie's and Puttick and Simpson, 1914-'15, with an index to artists' and engravers' names and of the titles and subjects sold, edited by Mr. G. Ingram Smith, has lately been received by the ART NEWS, and is a welcome and valuable addition to its Library. Volumes IX and X, which will cover the sales at the above mentioned galleries, as well as at Sotheby's for 1915-16 and 1916-17 are in preparation.

This last volume is smaller in size than its predecessors, due to the comparatively few sales of note during the first two years of the war—as the sales at Christie's were suspended during the Autumn of 1914 and only began in April 1916 with the great and successful Red Cross sale, while Sotheby's rooms were closed the entire season. It is gratifying to note that the Volumes covering the English art seasons of last and this year will probably return to their normal size, and that Sotheby has resumed its sales, good evidence of returning business prosperity to the British art trade. It is noticeable that prices for pictures and prints were well maintained even during the first two years of the war.